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The table illustrating the history of the Heroic Couplet is unfortunately based upon passages of only 100 lines for each author—too short to tell anything with reasonable certainty. Professor Mayor's table (*Chapters on Eng. Metre*, p. 208), based on passages of 200 lines each (which shows as great differences between Tennyson's own poems, for instance, as between Milton and Browning) should have shown the futility of basing general statements on such slight evidence. A count of the 3108 lines in the *Prologue* and *Knight's Tale*, gives 13.1 per cent. of run-on; of the 1622 lines in those of Waller's poems which are over 100 lines long, gives 15.78 per cent.; of the 2427 lines of Dryden's *Palamon and Arcite*, gives 11.74 per cent.; of 1954 lines in Pope (*Ess. on Crit., Windsor Forest, and Iliad I*) gives 8.90 per cent.; of the 2019 lines in Books I and II of *Endymion*, gives 52.30 per cent.; and of the 3036 lines of Books I to III of *Sordello*, gives 59.68 per cent. Professor Alden's results for Chaucer, Pope, and Keats are seriously misleading.

Of run-on couplets, there are, in the same passages, in Chaucer, 6 per cent.; in Waller, 1.6 per cent.; in Dryden, .074 per cent.; in Pope, .02 per cent.; in Keats, 28 per cent.; and in Browning, 28.7 per cent.

The figures for substitutions of feet can hardly be freed from the personal equation, even in the case of anapests. Dr. G. D. Brown's dissertation on *Syllabification and Accent in Paradise Lost* (Johns Hopkins University, 1901) shows pretty conclusively that we have in English a great many "unstable iambs," which may easily fit into either iambic or trochaic rhythms, and which are likely, to many, to make very good spondees, or pyrrhics.

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OLD FRENCH LANGUAGE.

Einführung in das Studium der Altfranzösischen Sprache. Zum Selbstunterricht für den Anfänger, von Dr. CARL VORETZSCH. Pp. xvi + 258. Halle, 1901.

Of this little volume I believe it can be said that it fills a long felt want. Many excellent manuals of historical French Grammar have been

published, but it may be objected to most of them that they are too technical, not being written for beginners, and presuppose a previous training such as is not possessed by the average student entering upon the study of Old French. I make this statement based upon my own experience and observation.

Dr. Voretzsch has written this book primarily for beginners, wishing, as he says,

"dem anfänger ein buch in die hand zu geben, das wirklich nichts anderes voraussetzt als das latein und französisch, das er auf der schule gelernt hat, ein buch, das geeignet sein soll, ihn mit einer anzahl häufig gebrauchter wortformen und sonstiger eigentümlichkeiten des altfranzösischen vertraut zu machen, ihn in die grundbegriffe sowie in die haupttatsachen der sprachlichen entwickelung einzuführen und zum verständnis eines leichteren altfranzösischen textes anzuleiten."

The general plan of the work is set forth in the opening lines of the preface:

"Das vorliegende lehrbuch ist aus praktischen übungen hervorgegangen. Seine veröffentlichung verfolgt den zweck, dem anfänger, welchem sich solche elementare übungen nicht bieten, dieselbe zu ersetzen und ihm diejenigen kenntnisse mitzuteilen, vermöge deren er einer systematischen vorlesung über altfranzösische oder historische grammatik oder einer textinterpretation mit besserem verständnis zu folgen vermag als es ohne solche vorkenntnisse möglich wäre."

As material for carrying out this plan in detail, Dr. Voretzsch has taken vv. 1-258, 812-870 of the '*Pèlerinage de Charlemagne*' and has made the first thirty-one verses the subject of a thorough analysis, deriving therefrom and formulating rules covering all phases of the historical development of Old French. For this purpose the poem selected is admirably suited, standing as it does upon the threshold between the older stage of the language and the most flourishing period of its literature. By occasionally citing parallel Italian and Provençal forms a comparison between the various dialects is instituted and preparation made for entering into the broader field of Romance Philology.

Since the book is intended for such as are studying without the guidance of a teacher, thoroughness has been sought after throughout, but without going into minute details, which would be manifestly out of place in an elementary text-book. The method of presentation is a combination of

analysis and synthesis, the author's purpose being to meet the possible objection "als ob diese induktive methode nur dazu gut sei, einen haufen ungeordneter und zufällig vereigneter regeln vor augen zu führen."

The book is divided into four parts. Part I is devoted to the analysis of vv. 1-31. At first every word is taken up, its etymology explained and the principles governing its changes are stated and illustrated by examples taken from the text under consideration. The intermediate steps in the transformation of a word and their dates have received due attention. The author has not stopped with a word at the stage it occupies in the '*Pélerinage*,' but has followed its development into modern French. A few remarks on Versification are given on pp. 65-67. A fuller treatment of this subject would have been desirable. A pleasing feature of the book is the attention given to pronunciation, the words being transcribed to show the Old-French pronunciation of the period, this in contrast to the practice usually followed in similar manuals, where the pronunciation is more or less neglected.

Part II (pp. 126-157), gives briefly a systematic survey of the sound-changes observed in Part I. The general principles of linguistic change as applicable to the subject are here discussed, including Accentuation, which is admirably treated on pp. 142-147.

Part III (pp. 158-206), continues the analysis of the text on the basis of what has preceded. The translation of the text is now dispensed with and the student is referred to the glossary for the meaning of words, explanations being given only of forms and constructions not covered by principles already laid down.

Part IV contains an account of the phonology of Old French, *scil.* the 'Francien,' its Morphology, and Syntax, in so far as the forms and their relations are exhibited in the text under consideration.

In examining the present work I have been favorably impressed above all by the exceedingly clear and lucid presentation of the facts and by what seems to me the sound pedagogical principles which mark the entire book. I do not pretend to be 'Romaniste' enough to speak with any degree of authority on the subject of French Phonetics. I wish, however, to call attention to a

few points, which I think Dr. Voretzsch has not explained as satisfactorily as he might.

P. 23: Rule: "Nach stimmlosen dentalen (*s, t*) verstummt hiatus-*u*." This is of course true, but it is also true that this vowel in common with other hiatus vowels is either dropped or undergoes a change, this occurring after other consonants than *s, t*.¹ Hence the rule may be misleading or insufficient. The whole subject of hiatus might well have been discussed here.

P. 47: After saying that "Der vortonvocal (im nebenton) . . . zeigt eine schwächung von *o* zu *e*, die aber nur vor volgendem *n* oder *m* eintritt," the author gives the rule: "Vortoniges (nebentoniges) *o* vor nasal wird zu *e*," and cites the examples **truncare*—**truncare* > *trenchier*, *honorem* > *enor* besides *onor*, *Runcias valles*—*Roncesvals* > *Rencsvals*. To give this as the rule and explain the other far more numerous instances where *o* in similar position remains, as due to analogy, and that *o* remains unchanged also when its syllable is felt as an independent part, does not seem to dispose of the matter properly. Pretonic *o* is weakened to *e* before other combinations than those given by the author.² Other vowels in like position are also weakened to *e*.³ Nyrop calls such forms exhibiting a change of *on* to *an* "cas isolés . . . probablement dialectales."⁴ *O* to *e* in *honorem* > *enor* is better explained as dissimilation.⁴ The point is perhaps a difficult one, but Dr. Voretzsch's rule will in my opinion tend rather to confuse than to aid the student, since it covers but a small number of cases of this class that will come under his observation later.

P. 84, *espïet*: Explaining the development of Germ. diphthong *eo*—*eu* in *feudu* > *fief*, and Lat. *eu* in *meum* > *mien*, *Deum* > *Dieu*, no reason is here given for the different changes of *meum* to *mien* and *Deum* to *Deu*, *Dieu*.⁵ It might also have been well to account for the later development of *speot* to *épïeu*.⁵

¹ Nyrop, Kr., *Grammaire historique de la langue française*, I, §§ 137, 262, 452; Schwan, E., *Grammatik des Altfranzösischen*, III. Auflage, neu bearbeitet von D. Behrens, § 327.

² Brachet, *Historical Grammar of the French Language* tr. P. Toynbee, § 65.

³ Brachet, *op. cit.*, § 199, ff.

⁴ Nyrop, *op. cit.*, §§ 184, 223, 512; cf. Schwan, *op. cit.*, 97, Meyer-Lübke, *Gram. d. Rom. Spr.*, I, §§ 358, 359.

⁵ Nyrop, *op. cit.*, §§ 165, 526; Schwan, *op. cit.*, § 51.

The Glossary gives the words occurring in the text, except pronouns and the forms found in the paradigms of inflection, pp. 221-238. The etymology is either given here briefly or reference is made to the line in the body of the book where the form is discussed more fully. The following words have been omitted from the Glossary: *baisier* (*baisast*, 826), *bandon*, 852, *barnage*, 206, 219, 804, *barnet*, 820, 829, *ber*, 814, 858, 864, *hui*, 804, *laenz*, 114, *membre* (*membret*, *impers.*, 234), *mi* (*enmi* is given, but not *parmi*, 102), *on*, 846, 850.

The text itself shows a number of readings different from those of Koschwitz,⁶ but in a work of this kind textual criticism has no place and may be left out of consideration.

Appended is a brief bibliography of works relating to the '*Karlreise*.'

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VOLTAIRE.

Shakespeare and Voltaire. By THOMAS R. LOUNSBURY, L.H.D., LL.D. Charles Scribner's Sons, New York, 1902.

This book is Professor Lounsbury's second in the series of *Shakespearean Wars*. In the first, *Shakespeare as a Dramatic Artist*, he showed that Shakespeare's rejection of the unities was deliberate, and not the result of ignorance; in the present work he treats of the conflict to which this disregard of Classic principles gave rise in the eighteenth century. This conflict was especially brisk in France, and the head and front of the opposition was Voltaire.

The book is timely. We know that Voltaire once wrote a letter to the Academy on the subject of Shakespeare, and that he referred to him as a drunken savage. But no one before Professor Lounsbury, I think, has collected the various remarks of Voltaire on the subject, or traced the growth of his hatred through fifty years.

The plan of the book is chronological. It begins with Voltaire's visit to England in 1626, when he learned English, and saw Shakespeare on the stage.

How many plays he saw we do not know, but it seems certain that *Hamlet* and *Julius Cæsar* at least were among the number. Besides these he knew *Othello* and *Macbeth*, as *Zaïre* and *Mahomet* subsequently proved, and he cites single scenes from *Lear*, *Antony and Cleopatra*, *Romeo and Juliet*, *Richard II*, *Richard III*, *Henry IV*, *Henry V*, and *Troilus and Cressida*. That he knew these very imperfectly is certain; that he knew anything whatever about the others is very doubtful; and no word that he ever wrote refers to Shakespeare as an author of comedies.

Voltaire's first impression on seeing Shakespeare's plays was that he had discovered a treasure, and he paid the great dramatist the sincere compliment of imitation. Professor Lounsbury draws damaging parallels between *Othello* and *Zaïre*, between *Julius Cæsar* and *La Mort de César*, *Macbeth* and *Mahomet*, *Hamlet* and *Sémiramis*. In the prefaces of which Voltaire was so prodigal he neglected to give the sources of his inspiration, save in *La Mort de César*, which was professedly in the English taste as Voltaire conceived that taste to be, and in which he was more British than the British. In time his unacknowledged pilferings drew upon him a brisk fire from across the Channel, and presently he found himself exposed to a flank attack in his own country. In 1746 appeared La Place's translation of five of Shakespeare's plays, followed later by five others. And to these was added a preface in which half-hearted condemnation of the English author was mingled with enthusiastic praise.

This was more than Voltaire was prepared for. He himself had patronized Shakespeare, but with a distinct sense of that author's shortcomings. But when it came to the point of his being read and approved of in France, this was another matter. To quote Professor Lounsbury:

"From the outset Shakespeare had been in his eyes an inspired barbarian. As time moved on, he came to forget the adjective and remembered only the noun."

From this time until his death in 1778 Voltaire never desisted from the struggle in behalf of the honor, not to say of the preservation, of the classic French drama. He was never silent on the subject for long at a time, and toward the end of his life his remonstrance rises to a senile shriek. In

⁶ *Karls des Grossen Reise nach Jerusalem und Constantinopel*, herausgegeben von Dr. E. Koschwitz, III. Auflage, 1895.